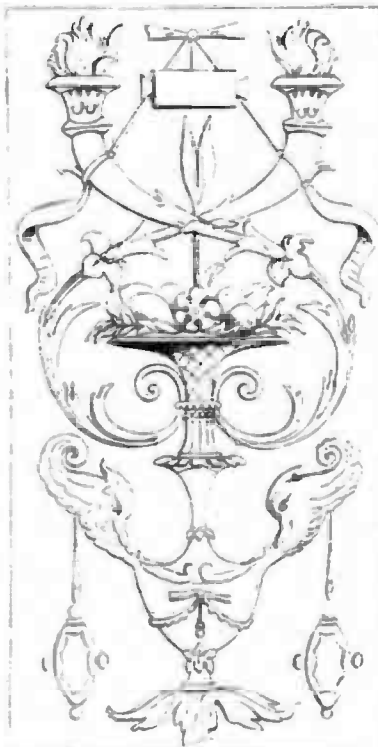


## DECORATIONS FROM ABROAD.



CIRCULAR PANEL FROM THE FRESCO PAINTINGS AT CAPRAROLA.



PANEL FROM THE TOMB OF CARDINAL ASCANIO SFORZA, ROME.

## BISHOP ALCOCK'S CHAPEL, ELY CATHEDRAL.

Few of our English cathedrals have of late years so much engaged the public attention as Ely; and there are several reasons for this: until the opening of the Eastern Counties Railway, its great and varied beauties were comparatively little known; it was not included in the noble series of cathedrals published by Mr. Britton, nor has any other author ever given a full and satisfactory account of it; so that when the opening of the railroad made it so easy of access it possessed greater novelty than perhaps any other cathedral in the kingdom. Since that time, several circumstances have combined to increase the interest with which it was then regarded. Some five or six years back, it was decided by the dean and chapter that the whole pile should undergo an entire restoration—a restoration conceived and carried out in a proper spirit,—one, in fact, that has no parallel, with the exception of Canterbury Cathedral, the authorities of which set so good an example in their very complete renovation of that splendid specimen of our ancient ecclesiastical architecture. The works at York can hardly be called mere restoration; in consequence of the two lamentable fires that occurred there, it was necessary to do more than restore, in the common acceptance of the word. Considering that the expenses of the restoration at Ely are met entirely by voluntary contributions, it must be allowed that those persons who have aided in this very essential part of the work have been most liberal in their donations. Perhaps the most visible improvement, or at any rate that which is most effective, is the substitution of painted glass windows for those of the commoner material so lately occupying the lantern; and although the whole of these windows are not yet completed, there can be no reasonable doubt but that they will be in the course of a short time. All these causes, and the satisfactory progress of the works, have induced architects and others to visit the cathedral year after year, and each time with increased interest,

and with the prospect of discovering some hitherto hidden beauty.

It is quite unnecessary here to enter into a detailed description of the many points of interest to be noticed in this cathedral. We have, from time to time, as opportunities have presented themselves, illustrated some of the finest portions, such as the east front, the Galilee porch, &c. It has, however, some peculiarities that deserve a passing remark; the principal of these is the central octagon, with its lantern; this feature is quite unique. The peculiar situation, and the beauty of the lady chapel, also call for attention, although the latter is much injured by its conversion into a parish church, with the usual unsightly fittings: let us hope, however, that these will shortly be removed. This cathedral affords every opportunity for a complete study of ancient ecclesiastical architecture, as it possesses each successive style in perfection. The nave is an excellent, although rather late, specimen of Norman—no finer examples of Early English are known than those to be seen in the east front and the Galilee porch—and where can any specimens of the Decorated style be found more valuable for beauty and delicacy of details than those in the choir of Ely and the Lady Chapel? In Perpendicular work the cathedral is not so rich, but yet it has some specimens of the style that it would be difficult to excel, so far at least as elaborate and delicate details are concerned.

The principal of these forms the subject of our illustration; it is situated at the east end of the north aisle, and is known as Bishop Alcock's Chapel, having been built by that prelate in 1488. There is no chantry chapel known in England that has so much elaborate detail placed in so small a space—it is about 17 feet square, and the whole of its four sides are completely covered with the most delicate carving; it is, in fact, too small for any really good view of it to be got from the interior. The screen shown in the illustration separates the chapel from the north aisle, and is best seen from that part: the interior of the chapel has lately been entirely restored at the cost of the fellows of Jesus College, Cambridge.

## DECORATIONS FROM ABROAD.

CIRCULAR PANEL FROM THE FRESCO PAINTINGS AT CAPRAROLA.

Federigo, Ottaviano, and Taddeo Zucchin, Tempesta, and even Vignola himself, were all engaged on the decorations of this masterpiece of the great architect. This graceful composition forms a portion of the frescoes in one of the chambers ascribed to the Zuccheri. There are in the same chamber three similar compositions, all coloured in light and varied tints on a white ground.

PANEL FROM THE TOMB OF CARDINAL ASCANIO SFORZA, ROME.

The tomb is a magnificent pile of marble, covered with elegant bassi-relievi, in the best style of the artist, Andrea Sansovino, who was invited to Rome expressly by Julius II. for this purpose. It is one of the finest examples of cinque cento in Rome, and was executed 1505–1507. Vasari mentions this tomb in high terms of praise. An elevation of the tomb (which is situated in the church *Sta. Maria del Popolo*) was given in our last volume, p. 319.

## A MEMORANDUM IN IPSWICH.

FOR THE BENEFIT OF THAT AND OTHER TOWNS.

By what course of reasoning the shrewd clear heads of Ipswich were led to concur in placing the station of the railroad so far outside the town as it is, one can now scarcely discover. When railroads were first projected, and the word conjured up the idea of all sorts of horrid nuisances, towns in their ignorance spent thousands to drive the stations farther off, and would afterwards have spent double the amount to bring them closer. But when the Ipswich station was settled on, parties were more enlightened upon the subject; moreover it was not done without some one to point out the mistake, and urge another course; for, in an old file of the local papers, we ran against the record of how Mr. Shave Gowing, a townsman, at a public meeting called